



MIDDLEBURY COLLEGE
**Bread Loaf
School of English**

Summer 1979

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MIDDLEBURY COLLEGE

BREAD LOAF SCHOOL OF ENGLISH

AT BREAD LOAF, VERMONT

Sixtieth Summer

June 27-August 11, 1979

The Aim The Bread Loaf School of English is a community of teachers and students devoted to the humanistic ideals of the liberal arts in graduate education. The School aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. Bread Loaf views its masters' degrees as an experience in the mastery of the literary arts, not as a process nor as a compromise, and it affirms a commitment to literary concerns, not to a collection of credits. It believes that its goals can best be achieved by attracting to Bread Loaf distinguished scholar-teachers who are dedicated practitioners of a great art. The emphasis at Bread Loaf has always been upon the personal bond between teacher and student, upon the creative, critical and organic, rather than the mechanical and pedantic, and upon the liveliness of literature, writing and dialogue.

Since 1920 the School of English has nourished its heritage of literary study in the pleasant coolness of a wooded mountain bowl and in an atmosphere of conspicuous simplicity remote from the distractions and contaminations of metropolitan life. In the congenial natural environment of Bread Loaf it is possible to sustain the intellect and the spirit in a refreshing balance of society and solitude. The School sees the life of the mind not as the exclusive province of the classroom. Bread Loaf attempts to provide time for a summer of discovery, not only of literature but of a place and a community, for no one can live in isolation on the Mountain.

The Bread Loaf program, constantly varied and generous, offers a liberal range of courses in literary periods, authors, and works of English, American, classical, and world literature. By affording depth and balance to the literary experience of its students, most of whom are teachers of literature, Bread Loaf meets their professional needs in literature, language, and literary history, in dramatic arts, literary theory, and the craft of writing, in the art of teaching and of evaluating literary texts. It encourages students to share in a spirit of friendly endeavor and of disciplined commitment to literary studies, for which all at Bread Loaf have, in Robert Frost's phrase, "a passionate preference."

The Commencement Addresses of two recent members of the Bread Loaf faculty offer a perspective on the particular nature of education at the School of English:

2 The unique success of Bread Loaf resides in the fact that for a brief concentrated time, it does serve to remind us what is centrally important in the academic life. By bringing people together from all parts of the country, from all kinds of backgrounds and institutions, and by making students out of teachers and teachers out of part-time administrators and researchers, it focuses on the radical point of education, which is teaching students to think, for themselves. Bread Loaf makes us all realize, with a minimum of interference and mediating mythology, that what is really important is to instill in others some respect for the mind's activities and some sense of how that capacity ought to be put to the service of the total self and others. And then Bread Loaf sends us back to do it, back into the cities in the valleys. Bread Loaf's great secret is not that it is cut off from the world, but rather that it is always making us think of how best to re-connect with the world, how best to recognize and to revise. That is what Bread Loaf does, and what I think education is about, and we might all do worse than to remember it in the time ahead.

A. Bartlett Giamatti,
President, Yale University,
and formerly John Hay Whitney Professor in Humanities
August, 1973

But we do need help and re-assurance, and Bread Loaf provides both in large measure. Its first gift is a sense of place, something itself so rare in these times as to be worth, in the words of the Michelin guide, a special detour. The Middlebury faculty members who met in 1919 across the river, in a small clearing, and decided that Joseph Battell's awkward legacy could best be used for a school of English, were responding to the conventional Victorian notion that mountains and natural scenery are conducive to sublime thoughts and literary study. What they could not have anticipated was that the place, like all good places, would have its own local genius. It takes no plasticized poems beside sawdust paths to tell us that this place was for many years Robert Frost's mountain, and that he left part of himself in the look of things. To live in the midst of the landscape of some of America's greatest poems is an education in itself, and the kind of education Frost most admired, for it leads to an instinctive grasp of style. And style is what the teaching and reading of literature are all about, if we take Frost's use of the word: a way of seeing which becomes part of how we think, feel, write, and speak. . . . If the Bread Loaf environment acts as an antidote to jargon and inflated rhetoric, then it has helped us to handle one of our greatest burdens.

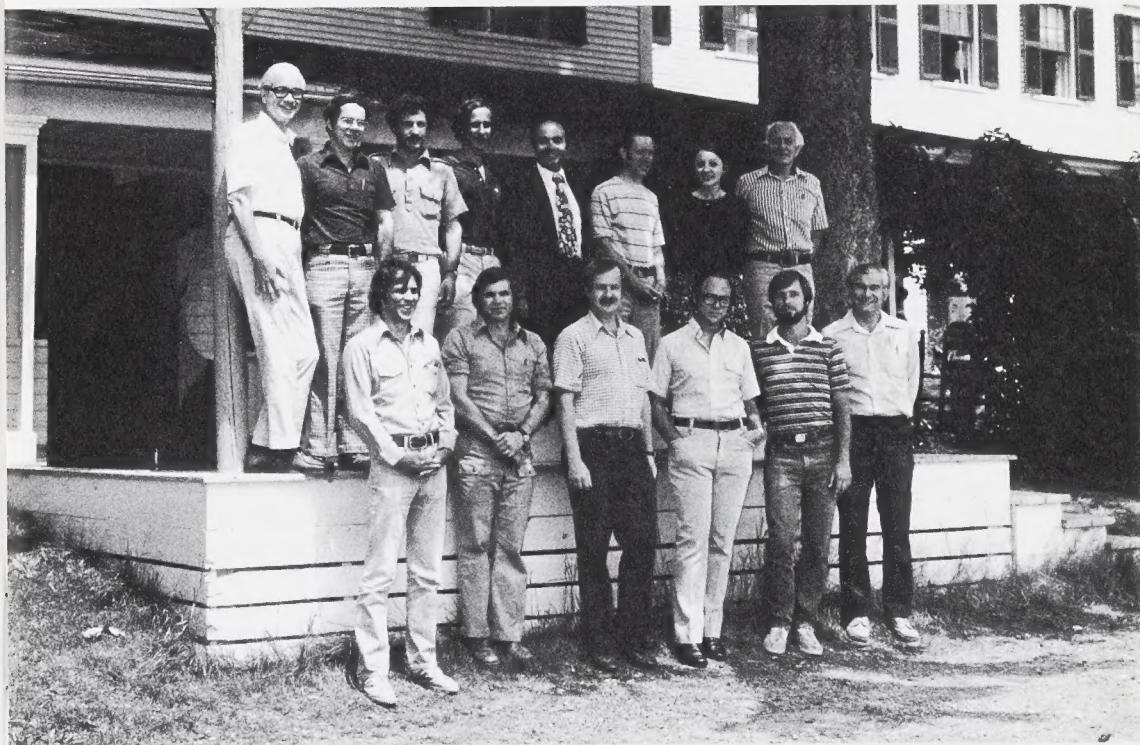
Unlike most schools, where part of the job is to defend or rationalize literary study, Bread Loaf attracts only those who are convinced of the value of what they are doing. We are all up to the same thing, we find it easy and natural to spend our days talking about

literature. . . . There is, of course, something unreal — or perhaps I should say too real — about the intensity and singleness of this purely literary experience. As Frost never ceases to tell us, education by literature is only one form of education. Most of the time we walk easily the unpainted shore and are content to take the world as anything but poetry. However, it seems to me a healthy thing that we should from time to time abandon our diverse lives and escape into a common world of literature, if only because it gives us the opportunity to discover what literature can give and what it cannot give, to probe the limits of what Frost calls "literary belief."

A. Walton Litz

The Holmes Professor of Belle-Lettres and
Chairman, Department of English
Princeton University
August, 1977

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Bread Loaf School of English — Faculty — 1978

Front row (left to right): Jerome J. McGann (Johns Hopkins), Robert Pack (Middlebury), Daniel Javitch (Columbia), Robert Hanning (Columbia), Alan Mokler (Princeton), James Moffett (Bay Area Writing Project).

Second row: Paul Cubeta (Middlebury), Douglas Maddox (Penn State), Lawrence Danson (Princeton), Richard Brodhead (Yale), Stephen Donadio (Middlebury), James H. McIntosh (Michigan), Felicia Bonaparte (C.U.N.Y.), Laurence B. Holland (Johns Hopkins).

The School The Bread Loaf School of English was organized as a distinctive graduate school of English in 1920. It is one of nine summer programs of Middlebury College. Others are the Schools of Chinese, French, German, Italian, Japanese, Russian and Spanish; and the Bread Loaf Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.

The original mountain-and-forest area in which the English School is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell early acquired large landholdings, acre by acre, starting in 1866, until several mountains were among his properties. It would have pleased him to realize that more than a century later the original goal of a place where man and mountain could meet remains undeflected, for at Bread Loaf, where once had been a hospitable hostelry, the humanities are fostered amid the natural beauty of mountain, forest, and stream. Modern improvements and the addition of several buildings have enhanced the charm and conveniences of the old original Inn and the surrounding cottages.

Each year about 200 students have come from all regions of the United States and from several foreign countries. Of these students 1,124 have taken the degree of Master of Arts and 22, the degree of Master of Letters.

During the last fifty-eight years Bread Loaf can count among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, A. Bartlett Giamatti, Perry Miller, John Crowe Ransom, Donald Stauffer and Wylie Sypher.

But no one has been identified with Bread Loaf longer than has Robert Frost, who first came to the Bread Loaf School of English on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor at Bread Loaf, Mr. Frost returned to the School every summer with but three exceptions for forty-two years. The influence of his presence will long be felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a National Historic Site, adjoining the Bread Loaf campus.

Admission The School of English offers only graduate courses; however, non-degree candidates and exceptionally qualified undergraduates are admitted for a single summer. Admission is on the basis of college transcripts and two letters of recommendation. Since the program of study is designed to meet individual needs, there is no set of requisites for admission. Although an excellent undergraduate record in English and strong recommendations are the surest admission criteria, experience has shown that students who have mediocre college records or who have majored in other disciplines may, with teaching experience, have achieved a perspective that will assure them of distinguished records at Bread Loaf. In short, Bread Loaf prefers to allow applicants to establish their capabilities during the first summer. Students are accepted for one summer only. Students whose work in the judgment of the Director and of the faculty is marginal and who may have difficulty proceeding to the degree may be denied readmission.

Instructions for Applications Applicants should fill out and return the application form and have all undergraduate and graduate transcripts for-



warded to the Bread Loaf Office. The applicant is responsible for asking two colleagues or teachers to act as references. The application form doubles as a registration form for courses after publication of the current bulletin.

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Degree Programs

The Master of Arts (M.A.) Degree Candidates must hold a baccalaureate degree from an accredited college. To earn the M.A., students must successfully complete ten courses, the equivalent of 30 graduate credits. The normal summer program of study consists of two courses, each meeting five hours a week; exceptional students may, with permission after the first summer, take a third course for credit. A grade of B- (80) is required in order to receive course credit.

The curriculum is divided into five groups: (I) creative and performing arts; literary criticism, the art of teaching; (II) English language and literature through the 17th century; (III) English literature since the 17th century; (IV) American literature; (V) classical and continental literature. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III; and one course each from Groups IV and V.

The Master of Letters (M. Litt.) Degree The M. Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is the first prerequisite for this degree. Students concentrate in either a period such as the Renaissance, a genre like the novel, or a field of study like American Literature or theatre arts and dramatic literature.

The M. Litt. can be earned in three to five summers by following a program of ten courses or Independent Reading Programs. No thesis is required. Candidates may engage in as many as four Winter Independent Reading Programs during the intervening academic years and must undertake at least one such program or an Independent Summer Reading Program. In the final summer a student must pass a comprehensive written and oral examination covering his or her field of concentration.

The program is limited to highly qualified candidates. Students who have completed the M.A. at Bread Loaf with distinction may continue for the M. Litt. Students not previously at Bread Loaf may be admitted if they hold an M.A. Candidates presenting an M.A. from another institution are accepted provisionally for the first summer.

The Program at Lincoln College, Oxford

The Program at Lincoln College, Oxford (July 1-August 11) The Bread Loaf School of English has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Lincoln College was founded in 1427 by Richard Fleming, Bishop of Lincoln, as a foundation to train clergy to confute the prevalent Lollard Heresy. Located on the Turl, in the center of Oxford City, Lincoln has retained most of its medieval appearance.

Each student elects one seminar as a summer's program. There are about six students in each seminar, which meets each week for about six hours in a manner determined by the tutor. For example, one seminar may meet for two hours three times a week; in another, the tutor may meet all students together once a week and then individually. Rather than attending lectures in the usual Bread Loaf manner, students undertake a considerable responsibility for their own education under the guidance of their tutor. Tutors assign as much, if not more, reading in both primary and secondary materials than is customary at the School of English. Oxford tutors place heavy emphasis on independent study and assume that Bread Loaf students are strongly motivated to pursue their work without substantial faculty guidance. Students should expect to give oral reports in seminar. They are assigned weekly 10-page, hand-written papers, during the summer. Seminars and tutorials are held at the College with which the Oxford don is affiliated. It should be emphasized that the Oxford program is different from, but not more difficult than that offered at the School of English in Vermont.

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The Oxford Faculty in 1979:

Dorothy Bednarowska, M.A., Oxford. Fellow and Tutor in English, St. Anne's College, Oxford and Lecturer in English in the University of Oxford.

Valentine Cunningham, M.A., Keble College, Oxford; D.Phil., Oxford. Fellow and Tutor in English Literature, Corpus Christi College, Oxford; Lecturer in English, Somerville College, Oxford; University Lecturer in English, Oxford.

Stephen Gill, M.A., B.Phil., Oxford; Ph.D., Edinburgh. Fellow and Tutor in English Literature, Librarian of Lincoln College, and Lecturer in the University of Oxford.

Dennis Kay, M.A., University College, Oxford. Lecturer in English, Lincoln College, Oxford.

John S. Kelly, M.A., Trinity College, Dublin; Ph.D., St. Catherine's College, Cambridge. Fellow and Tutor in English at St. John's College, Oxford.

A. Walton Litz, B.A., Princeton; D.Phil., Oxford. Professor of English and Chairman of the Department, Princeton.

Roy Park, M.A., Glasgow and Oxford; Ph.D., Pembroke College, Cambridge. Tutorial Fellow in English and Librarian, University College, Oxford, and University Lecturer in English, Oxford.

Stanley Wells, B.A., University College, London; Ph.D., The Shakespeare Institute, University of Birmingham. Honorary Lecturer in English, University of Oxford.

The Seminars at Lincoln College in 1979:

Group I (Creative and Performing Arts; the art of criticism)

511. Modern Literary Criticism Mr. Litz

Group II (English language and literature through the Seventeenth-Century)

512. English Poetry from Spenser to Donne Mr. Kay

513. Shakespeare's Tragedies Mr. Wells

Group III (English literature since the Seventeenth-Century)

506. Blake, Keats and Shelley Mr. Park

514. Fact and Fiction: Reality and the Victorian Novel Mr. Gill

515. The Novelist and Tragic Vision Mrs. Bednarowska

509. Modern British Poetry Mr. Kelly

510. The Twentieth-Century British Novel Mr. Cunningham

Group V (Classical and Continental literature)

516. Tragedy and Religion Mr. Park

Fees at Oxford

The comprehensive fee — tuition, board and room — is \$1,350. The fee is exclusive of air fare. Students will be expected to make their own travel arrangements.

For further information and the 1979 bulletin of the Bread Loaf School of English at Lincoln College write to the Administrative Assistant.

Mr. Wilders' class in the performance of Shakespearean comedy.



The Program in Theatre

The commitment of the Bread Loaf School of English to Theatre Arts goes back to the origin of the School when its theatre staff was recruited from George Pierce Baker's famous play production course known as *The 47 Workshop*. Subsequent to Professor Baker's move to Yale the faculty was recruited from the Yale School of Drama and included such outstanding theatre designers as Donald Oenslager, then of the Provincetown Playhouse. The tradition of theatrical production as a corollary to the study of dramatic literature has continued unbroken for sixty years. Each summer there is a major dramatic production, directed by a member of the faculty, and a program of one-acts directed by students. Recent productions have included *The Miser*, *Heartbreak House*, *Mother Courage*, *The Devil's Disciple*, *The Glass Menagerie*, and *Juno and the Paycock*.

Students have produced plays by Pinter, Ionesco, Lorca, van Itallie, Guare, and Handke. A qualified student may receive credit as a regular course for independent projects in acting, directing, costuming or scenic design in connection with the major production.

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The Theatre Program offers an ideal area of concentration for the M. Litt. degree or for a summer of special study in theatre arts and dramatic literature.

Over the last four years Bread Loaf has offered courses in Theatre Arts in such areas as Theatrical Production, Directing, Acting, and Theatre Practicum. Courses in dramatic literature include Shakespeare, English Tragedy, Marlowe and Jonson, Renaissance and Restoration Comedy, courses in Plays in Production from Greek Theatre to Modern Drama, as well as courses in English, American and Continental contemporary drama.

All members of the Bread Loaf community are encouraged to participate in all aspects of mounting a production — costuming, set construction, sound and lighting, acting, stage managing — in the pleasant, informal atmosphere of the Little Theatre.

The Program In Writing

With the support of a major grant from The Rockefeller Foundation and funding from the General Mills Foundation, the School of English has established a special program in writing which provides twenty-five rural and small town secondary school teachers of English, each summer from 1978 through 1981, with an opportunity to participate in the program. Grants to each teacher the first summer meet full tuition (\$650). Additional support toward room and board is available, if the need is established.

The aim of the program is to address the writing needs of public secondary school teachers and their students who because of their cultural and geographical isolation have inadequate educational resources to support them.

To be eligible, teachers must hold at least a bachelor's degree from an accredited college or university and have had at least one year, but not more than fifteen years, of teaching experience in rural or small communities which are remote from metropolitan centers. Students currently or previously enrolled at Bread Loaf are eligible to participate in all aspects of the program but are considered for financial aid only in the usual manner. They are not eligible for tuition-free grants.

The two-course graduate program for each student is envisioned as extending over two summers. In 1979 students are required to take as one course: *The Writing Process*, *Teaching Writing*, *Evaluating Writing*, or *The Nature of Language*. The second course is an elective chosen from the entire Bread Loaf program. In 1980 students in the program will again take a writing course and an elective.

Several times during the summer there will be scheduled workshops and panel discussions by visiting consultants. Individual conferences with students on problems they are confronting with their own writing, the writing and language needs of their students, planning curricula, and preparing bibliographies of resources will also be arranged. For these practicums on concerns indigenous to the teacher's community and school, students are asked to bring examples of texts, syllabi, and other resources that work for them, as well as examples of their students' prose. All members of the Bread Loaf community are invited to join these sessions.

Applicants should write for the special brochure on the Program in Writing for additional information.

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Non-Degree Programs

Program in Continuing Graduate Education The School encourages teachers who have their Master's degrees or others who have at least a baccalaureate degree to enroll for a summer as non-degree students in continuing graduate education. The summer's program, arranged with the Director, may, for example, be in theatre arts and dramatic literature, in an English literary period or genre, or in American or continental literature. Upon successful completion of this program, Middlebury College will issue the student a Certificate in Continuing Graduate Education. All students completing the two summers in the Program in Writing will receive a Certificate in Continuing Graduate Education.

Undergraduate Honors Program Exceptionally able undergraduates with strong backgrounds in literary study, after the completion of three years toward their baccalaureate degree, may be admitted to graduate study at Bread Loaf. Their courses may either be transferred to their home institution or become the first summer's program leading to the M.A. degree at the School of English.

Students enrolled in Continuing Graduate Education or Undergraduate Honors Programs are eligible for financial aid.

Auditors Non-credit students holding a Master's degree are occasionally admitted for a summer at the regular tuition. They do not participate in class work, either oral or written.

The Faculty

Sacvan Bercovitch, A.B., Sir George Williams; Ph.D., Claremont. Professor of English, Columbia. Mr. Bercovitch has received many awards and grants, for both teaching and research. His work includes numerous books and articles on American and European literature, most recently *The Puritan Origins of the American Self* and *The American Jeremiad*.



Andrew Conrad, A.B., Barrington College; Ph.D., Princeton. Assistant Professor of English and Director of Writing, Princeton. Mr. Conrad is co-author with Fishman and Cooper of *The Spread of English* and is Assistant General Editor of the *International Journal of the Sociology of Language*.

Dixie Goswami, B.A., Presbyterian College; M.A., Clemson. Writing Specialist at the University of Tennessee. The recipient of both a National Endowment for the Humanities Fellowship at Leeds University and a research fellowship from the Rutgers Graduate School of Education, Ms. Goswami has directed writing programs and many workshops for teachers of writing. She has been on the staff of NEH's Summer Institute, "Writing in the Learning of the Humanities" and a member of NCTE's Commission on Composition. She is presently working with Lee Odell on a Literacy Research Project sponsored by the National Institute of Education.

David Huddle, B.A., University of Virginia; M.A., Hollins College; M.F.A., Columbia University. Assistant Professor of English, University of Vermont. Recipient of fellowships from the Virginia Center for the Arts, the Bread Loaf Writers' Conference, and the National Endowment for the Arts,

Mr. Huddle is the author of a collection of short stories, *A Dream With No Stump Roots In It*, and a book of poems, *Paper Boy*. His fiction and poetry have appeared in *Esquire*, *Harper's*, the *Georgia Review*, and the *Carleton Miscellany*, among others. He is working on a sequence of related short stories.

Douglas R. Maddox, A.B., Delaware; M.F.A., Carnegie Mellon University.

Associate Professor and Production Co-ordinator, Penn State University, Department of Theatre and Film. Mr. Maddox has served as technical director to the Jose Limon Dance Company on several international cultural exchange tours and as Technical Director and Lighting Designer of the American Dance Festival at New London, Connecticut. As head of the design and technical program, he has designed several productions in addition to acting as Production Co-ordinator of the Festival of American Theatre at Penn State. His duties as Production Designer and Operations Manager of the six companies of the Bicentennial Wagon Train Show occupied much of his 1976.

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James H. Maddox, Jr., A.B., Princeton; M.A., Ph.D., Yale. Associate Professor of English, George Washington University; he has also taught at the University of Virginia. Mr. Maddox is the author of *Joyce's Ulysses and the Assault upon Character* and is presently engaged in a study of class and character in the English novel.

Margaret Mahar, B.A., Ph.D., Yale. Assistant Professor of English, Yale.

Ms. Mahar has written an essay on Thomas Hardy in *ELH*, an essay on Wallace Stevens, and is presently engaged in a book on the taciturnity of modern poetry, focusing on Hardy, Frost, Stevens and Bishop.

Martin Meisel, A.B., Queens; M.A., Ph.D., Princeton. Professor of English,

Columbia. Mr. Meisel has taught at Dartmouth and at the University of Wisconsin, Madison. He has held Guggenheim and American Council of Learned Society Fellowships, and most recently was a Fellow of the Institute for Advanced Studies in the Humanities in Edinburgh. He teaches drama from the Italian Renaissance to the present, and is the author of *Shaw and the Nineteenth-Century Theater*, critical essays on Romantic and Victorian Literature, and a forthcoming book on 19th-century fiction, painting, and the stage.

Alan Mokler, A.B., M.A., Stanford; M.F.A. Yale. Mr. Mokler is on the faculty of the Program in Theatre at Princeton University, and is Director of the Princeton University Professional Acting Ensemble. He has worked with the Yale Repertory Theatre and has directed extensively in community and high school theatre. He is also the author of several plays and full musical scores.

Robert Pack, A.B., Dartmouth; M.A., Columbia. Julian W. Abernethy

Professor of American Literature, Middlebury. Mr. Pack, Director of the Bread Loaf Writers' Conference, has won several national honors for his poetry and scholarship, including a Fulbright Fellowship and a National Council of the Arts Award. His published books of poetry are: *The Irony of*



Joy, A Stranger's Privilege, Guarded by Women, Selected Poems, Home from the Cemetery, Nothing But Light, and Keeping Watch. Waking To My Name: Selected and New Poems will be published in 1980. He is also working on a collection of essays: *Affirming Limits*. In addition he has published three books of poetry for children, a critical study, *Wallace Stevens: An Approach to His Poetry and Thought*, and is editor of *Selected Letters of John Keats* and co-editor of *New Poets of England and America*, and *Classic, Modern and Contemporary: A Collection of Short Stories*. He was the 1974 Robert Frost Professor of Literature at Bread Loaf.

Lawrence Raab, B.A., Middlebury; M.A., Syracuse. Assistant Professor of English, Williams College. His poems have been published in numerous magazines including *The New Yorker, Antaeus, The Atlantic Monthly, Poetry* and *The Paris Review*. Essays and reviews have appeared in *The*

American Scholar, *Modern Poetry Studies*, *The American Poetry Review* and *The Michigan Quarterly*. He has published two volumes of poetry: *Mysteries of the Horizon* and *The Collector of Cold Weather*. His awards include an Academy of American Poets' Prize, a Book-of-the-Month Club Fellowship, the Robert Frost Fellowship from the Bread Loaf Writers' Conference and a grant from the National Endowment for the Arts. From 1973-1976 he was a Junior Fellow in the University of Michigan Society of Fellows.

Hope Phyllis Weissman, A.B., Wellesley College; M.A., Ph.D., Columbia University. Assistant Professor of Letters, Wesleyan University. Ms. Weissman has received fellowships from the Southeastern Institute of Medieval and Renaissance Studies, the Wesleyan University Center for the Humanities, the Radcliffe Institute, and the American Council of Learned Societies. She has published articles on subjects including late medieval pathos, Chaucer's characterizations of women, medieval manuscript illumination, and the Pygmalion theme. Currently, she is writing a book on Chaucer's characterizations of women in the context of later medieval culture.

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John Wilders, B.A., St. John's College, Cambridge, Ph.D., Cambridge.

Tutorial Fellow in English, Worcester College, Oxford and University Lecturer in English. Mr. Wilders has taught at the universities of Princeton, Bristol and California at Santa Barbara and has been a Senior Research Fellow at the Australian National University, Canberra. He has edited Samuel Butler's *Hudibras*, a Casebook on *The Merchant of Venice* and is the author of *The Lost Garden: a View of Shakespeare's English and Roman History Plays*. He is a Governor and Member of the Executive Council of the Royal Shakespeare Theatre and is Literary Consultant for the B.B.C.'s project of televising the complete plays of Shakespeare. Mr. Wilders serves as Senior Adviser to the Director of the School of English for the Oxford Program at Lincoln College.

Michael Wood, B.A., M.A., Ph.D., St. John's College, Cambridge. Professor of English at Columbia. Author of *Stendhal*, 1971, and *America in the Movies*, 1975, Mr. Wood is currently at work on a book about Dickens, Flaubert, George Eliot and the novel in the 19th century. A regular contributor to the *New York Review of Books* and *New Society*, he has written articles and reviews in *Commentary*, *Harper's*, the *New York Times*, the *London Times*, the *Observer*, the *New Statesman*, the *Times Literary Supplement* and various scholarly journals. Guggenheim Fellow 1973-1974, a member of the Supervising Committee of the English Institute 1973-1976, National Endowment for the Humanities Fellow, 1978.

Visiting Lecturer

Felicia Bonaparte, A.B., New York University; M.A., Yale; Ph.D., New York University. Associate Professor of English, City College of New York. Miss Bonaparte has taught at Rutgers University and will hold visiting appointments at M.I.T. and Harvard in 1979. She was Acting Head of the Women's Studies Program at CCNY in the spring term of 1978. The





recipient of grants from the American Council of Learned Societies and the National Endowment for the Humanities, she was a Fellow of the Radcliffe Institute at Harvard in 1976-77. She has published *Will and Destiny: Morality and Tragedy in George Eliot's Novels*, has completed *The Triptych and the Cross: The Central Myths in George Eliot's Poetic Imagination*, and is at work on a biography of Elizabeth Gaskell.

Visiting Consultants in Writing

Janet Emig, A.B., Mt. Holyoke; A.M., University of Michigan; Ed.D., Harvard. Professor of English Education at the Rutgers Graduate School of Education. Miss Emig has published *The Composing Processes of Twelfth Graders*, *The Harper and Row Rhetoric*, many articles in such journals as *College English* and *The English Journal*, and poems in the *Times Literary Supplement* and *Generation*, among other magazines. *Transformations: Writing as Processes* will be published in 1979. She has taught at the University of Chicago, the University of Lethbridge and is Director of the New Jersey Writing Project.

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James Moffett, A.B., A.M., Harvard. Author and consultant in education, formerly instructor at Phillips Exeter Academy, Research Associate at the Harvard Graduate School of Education, and Visiting Lecturer at the University of California at Berkeley. Besides numerous professional articles on the teaching of language arts, Mr. Moffett has written *Teaching the Universe of Discourse*, co-authored *Student-Centered Language Arts and Reading, K-12*, co-edited *Points of View: An Anthology of Short Stories*, and been senior author of *Interaction*, a K-12 program for reading and language arts. He has held a grant from Carnegie Corporation and is now a member of the National Humanities Faculty and a consultant to the Bay Area Writing Project.

Camillus Lee Odell, B.A., Maryville College; M.A.T., University of North Carolina; Ph.D., University of Michigan. Mr. Odell has taught courses in composition, in the teaching of writing, and in research on composition. He has published a number of articles on teaching and on research, and has co-edited *Evaluating Writing: Describing, Measuring, Judging and Research on Composing: Points of Departure*. At present, he is working on a three-year study, funded by the National Institute of Education, of the nature and functions of writing done in business and government.

Administration

Paul M. Cubeta, A.B., Williams; Ph.D., Yale. Director, Bread Loaf School of English; Professor of English and Vice President, Middlebury. A former Carnegie Fellow at Harvard, and Assistant Director of the Bread Loaf Writers' Conference, Mr. Cubeta has also taught at Williams. Author of articles on Jonson's poetry and Marlowe's *Hero and Leander*, he is the editor of *Modern Drama for Analysis* and *Twentieth Century Interpretations of "Richard II,"* and has written "Lear's Comic Vision" for *Teaching Shakespeare*, edited by Walter Edens.

Courses

Group I

Program in Writing

25. The Writing Process/Mr. Conrad/9:30

This course will focus on the practice of expository writing: members of the class will write regularly, both in and out of class, and practice critical skills on their colleagues' work as well as on their own. The class will be organized as a workshop in techniques of writing, including "writing to learn," avoiding writing blocks, writing for various audiences, editing, and organizing. Examples of expository prose for analysis will include critical essays on literary texts as well as masterpieces of expository prose.

Background reading: Jacques Barzun, *On Writing, Editing and Publishing* (University of Chicago Press).

155. The Nature of Language/Mr. Conrad/11:30

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This course will develop a broad approach to the structure and function of language in various contexts. Beginning with the sound system and moving up through the systems of meaning, social dialect and literary uses, we will study language from a number of viewpoints. The goal of this course will be to construct a usable account of the way language works and its influence on communication and the imagination.

Background Reading: Peter Farb, *Word Play* (Bantam).

3. Teaching Writing/Ms. Goswami/8:30

The seminar will focus on the personal development of the student as writer and teacher rather than on various schools of thought in English education. Students will write both in and out of class, examining their processes of writing while they discuss accounts by professional and nonprofessional writers. The class will put theory into practice by cross-disciplinary characterizations of the writing process and by suggested changes in teaching methods.

Texts: *Writers at Work: The Paris Review Interviews*, Fourth Series, ed. George Plimpton (Penguin); *Research on Composing: Points of Departure*, eds. Charles R. Cooper and Lee Odell (NCTE).

(Not open to students who took 3 at Bread Loaf in 1978.)

17. Evaluating Writing/Ms. Goswami/10:30

This course is designed to develop capacities for writing expository prose and responding usefully to others' writing. Students will be asked to bring to the seminar an extended piece of their expository writing for discussion in class and conference. Frequent, short assignments will allow students to use and evaluate several writing techniques. The class will identify the needed skills of successful editors and teachers of writing.

Text: "Discoveries and Interpretations: Studies in Contemporary Scholarship," *Daedalus*, Vols. I and II (Summer and Fall, 1977).



Scenes from Hauptman's *Heat*.



6. Fiction Writing/Mr. Huddle/T Th, 2:00-4:15

This workshop, in classes and in conferences, will emphasize student writing: producing, reading, discussing, and revising stories. Consideration will be given to issues involved in the teaching of fiction writing, and participants will be given an opportunity to conduct workshop discussions. Exercises and assignments will explore aspects of memory and imagination, point of view, structure, and prose styles. The work of modern and contemporary story writers will be assigned and discussed.

Text: The Norton Anthology of Short Fiction, ed. R. V. Cassill (Norton paper).

5. Experiments in the Writing of Poetry/Mr. Raab/M W, 2:00-4:15

A workshop in the writing of poetry. This course is designed for those interested in writing poetry, in teaching the writing of poetry, and in approaching the reading of poetry. Classes will concentrate on the discussion of student work, and there will be frequent conferences with the instructor. Assignments will be given, representing a variety of ways to approach the composition of a poem.

Text: The Contemporary American Poets, ed. Mark Strand (Mentor paperback).

19

Program in Theatre

7. Introduction to Theatrical Production/Mr. D. Maddox/9:30

A study of the art and artistry of the backstage crafts and technologies from the "periaktoi" of Greece to the computerized "cafetorium" of today. Through a combination of lecture, discussion and applied practice in the Little Theatre, the student will gain a broader understanding of scene, lighting and costume design, scene construction techniques, lighting instruments, and stage rigging. Practical design problems will be solved by the class in connection with several of the productions mounted during the summer.

Text: Oren Parker and Harvey Smith, Scene Design and Stage Lighting, 3rd edition, if 4th is not available. (Holt, Rinehart & Winston).

129. Introduction to Acting/Mr. Mokler/M Th 2:00-5:00

This workshop course is designed for those with little or no acting training. Students will participate in exercises and scenes designed to stimulate their imagination, increase their concentration, and develop the tools necessary to act honestly.

Texts: Brook, The Empty Space (Penguin); Herrigel, *Zen in the Art of Archery* (Vintage); others on reserve.

125. Independent Projects in Theatre/Staff/Hours to be arranged.

A qualified student may elect as a regular course a special independent project in acting, directing, costuming, or scenic design in connection with the major production and other drama to be directed by students at Bread Loaf this summer.

Interested students should write the Director. Permission of the instructor must be secured at Bread Loaf.

In Group II see also 28, *Shakespeare's Comedies*.

Group II

19. Chaucer and Medieval Culture/Ms. Weissman/8:30

Chaucer's major poetry will be read with care as our most sensitive witness to the cultural crisis of the later Middle Ages. Contemporary sources will help illuminate such issues as the decline of chivalry and monasticism, the position of women, heresy, the Black Death, the Peasants' Revolt.

Texts: Geoffrey Chaucer, *The Complete Poetry and Prose of Geoffrey Chaucer*, ed. John H. Fisher (Holt, Rinehart, cloth); Robert Miller, ed. *Chaucer: Sources and Backgrounds* (Oxford, paper).

20

28. Shakespeare's Comedies/Mr. Wilders/11:30

A study of Shakespeare's major comedies, including *A Midsummer Night's Dream*, *The Merchant of Venice*, *Much Ado About Nothing*, *As You Like It*, *Twelfth Night* and *Measure for Measure*. Particular emphasis will be given to the effect of the plays in performance and, although each comedy will be examined as an achievement in its own right, consideration will also be given to the nature of the comic form.

Texts: The individual Signet editions of the above plays.

68. Seventeenth-Century Poetry/Mr. Wilders/9:30

Detailed readings of selected poems by John Donne, Ben Jonson and their successors, including Herbert, Marvell, Crashaw and the Cavalier poets. The course will end with some consideration of the poets of the Restoration, including Rochester and Samuel Butler.

Texts: *English Seventeenth-Century Verse: An Anthology*, Vol. I, ed. Martz; Vol. II, ed. Sylvester (Norton N675 and N676); *Rochester*, ed. David Vieth (Yale Paperback); Samuel Butler, *Hudibras Parts One and two and Selected Other Writings*, ed. Wilders and de Quehen (Oxford Paperback English Texts).

Group III

34. Character and Society in the English Novel/Mr. J. Maddox/9:30

A study of the evolution of form, theme, and characterization in the English novel from the mid-eighteenth century to the mid-nineteenth century. Special attention will be given to the presentation of character in response to evolving ideas of society.

Texts: Richardson, *Clarissa* (Riverside abridged ed.); Lewis, *The Monk* (Grove); Austen, *Pride and Prejudice*, *Emma* (Riverside); C. Bronte, *Jane Eyre* (Norton) and *Villette* (Dutton); Dickens, *Great Expectations* (Rinehart).

11. Shelley and Keats/Ms. Mahar/9:30

The course will contrast the style and temperament of these two second generation Romantic poets. The important longer poems will be studied together with the best known lyrics.

Texts: Shelley, *Poetical Works* (Oxford, paper), *A Defence of Poetry* (Bobbs-Merrill); Keats, *Selected Poems and Letters* (Riverside, Houghton Mifflin).

Background Reading: The first two class meetings will introduce problems of Romantic poetry by focusing on Wordsworth's "Tintern Abbey" and "Ode: Intimations of Immortality." In addition, reading or re-reading the first 3½ books of Milton's *Paradise Lost* (through Book IV, line 491) would be most helpful preparation for the course.

21 21. The Novel of Subjectivity/Mr. J. Maddox/11:30

A reading of five great modern novels, with special emphasis upon the relation between novelistic form and the portrayal of consciousness. In preparation for *Ulysses*, all students should read beforehand and bring with them Joyce's *A Portrait of the Artist as a Young Man*.

Texts: Conrad, *Lord Jim* (Riverside); Proust, *Swann's Way* (Vintage); Joyce, *Ulysses* (Random House); Woolf, *To the Lighthouse* (Harcourt/Harvest); Beckett, *Molloy* in *Three Novels* by Samuel Beckett (Grove).

14. Modern Poetry: Yeats, Eliot, Frost and Bishop/Ms. Mahar/11:30

While emphasizing intensive close readings of individual poems, the course will also consider strategies of representation — ways of recording, reconstituting, or even making meaning of what the eye sees. Parallels to modern painting and music will be suggested.

Texts: *Selected Poems and Two Plays* of William Butler Yeats (Collier Books, Macmillan); Eliot, *The Waste Land and Other Poems* (Harvest Books, Harcourt, Brace); *Selected Poems* of Robert Frost (Holt, Rinehart, and Winston); Bishop, *Elizabeth Bishop: The Complete Poems* (Farrar, Straus, and Giroux, paper), *Geography III* (Farrar, Straus, and Giroux, paper).

Group IV

50. Puritanism and American Literature/Mr. Bercovitch/8:30

American Puritanism and its legacy to the national literary tradition.

Texts: *Colonial American Writing*, ed. Pearce (2nd enlarged edn., Rinehart); Hawthorne, *The Scarlet Letter and Other Tales of the Puritans*, ed. Levin (Houghton Mifflin).

145. The Myth of America/Mr. Bercovitch/10:30

A study of the concept of America, in both its social and its imaginative context.



Texts: Hawthorne, *The Scarlet Letter*, ed. Levin (Houghton Mifflin); Melville, *Pierre* (Evergreen); Hemingway, *A Farewell to Arms* (Scribners); Fitzgerald, *The Great Gatsby* (Scribner); West, *Miss Lonelyhearts* and *Day of the Locust* (New Directions); Faulkner, *Light in August* (Modern Library).

62. Modern American Poetry/Mr. Pack/11:30

An introduction to the style and thought of Robinson, Frost, Stevens, Williams and Cummings. Special attention will be paid to the theme of *affirming limits*, what Stevens calls the "vital boundary of the mind."

Texts: E. A. Robinson, *Selected Poems* (Collier); Robert Frost, *The Poetry of Robert Frost* (Holt); Wallace Stevens, *Collected Poems* (Knopf); W. C. Williams, *Pictures from Brueghel* (New Directions); E. E. Cummings, *100 Selected Poems* (Evergreen).

95. Contemporary American Fiction/Mr. Wood/8:30

A study of six novels published in the last ten years, chosen for their widely recognized distinction rather than for any trends or modes they may represent. The object of the course is practical criticism, an approach to contemporary writing which seeks to maintain the skill and rigor which are usually reserved for the reading of older literature.

Texts: Nabokov, *Ada* (McGraw-Hill); Updike, *Rabbit Redux* (Fawcett); Pynchon, *Gravity's Rainbow* (Penguin); Heller, *Something Happened* (Ballantine); Bellow, *Humboldt's Gift* (Penguin); Hawkes, *Travesty* (New Directions).

Group V

71. Medieval Love, Earthly and Divine/Ms. Weissman/10:30

The dialectic between sacred and profane love will be examined as a process which continually guided, often deformed, but sometimes transfigured the relationships between men and women during the high medieval period.

Texts: *The Holy Bible: Revised Standard Version* (NAL); Ovid, *Art of Love and Remedies for Love*, in *The Art of Love*, tr. Humphries (Indiana); *The Letters of Abelard and Heloise*, tr. Radice (Penguin); Chretien de Troyes, *Lancelot*, in *Arthurian Romances*, tr. Comfort (Everyman Dutton); Beroul, *The Romance of Tristan*, tr. Fredrik (Penguin); Andreas Capellanus, *The Art of Courtly Love*, tr. Parry (Norton); Guillaume de Lorris and Jean de Meun, *The Romance of the Rose*, tr. Robbins (Dutton).

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37. Dickens and Dostoyevsky/Mr. Wood/10:30

A close study of major works by both writers. A principal aim of the course will be to situate Dickens and Dostoyevsky in relation to the history of the nineteenth-century and to the development of the novel as a form. Other novelists and some criticism will be considered, but the following texts will make up the core of the course, and should be read before the session begins, if possible.

Texts: Dickens, *Bleak House* (Penguin), *Great Expectations* (Penguin); Dostoyevsky, *Crime and Punishment* (Modern Library), *The Idiot* (Dell).

154. Comparative Modern Drama: Seven Playwrights/Mr. Meisel/8:30

Ibsen, Strindberg, Chekhov, Shaw, Pirandello, Cocteau, and Brecht: their plays as redefinitions of the modern theater and audience, and of the dramatic event.

Texts: Ibsen, *Six Plays* (Modern Library College Editions); Ibsen, *Peer Gynt* (Anchor); Strindberg, *Six Plays* (Anchor); Chekhov, *Plays* (Penguin); Shaw, *Plays Unpleasant* (Penguin); *Bernard Shaw's Plays* (Norton); Pirandello, *Naked Masks* (Dutton); Cocteau, *The Infernal Machine and Other Plays* (New Directions); Brecht, *Collected Plays*, Vol. 5 (Vintage); Brecht, *The Caucasian Chalk Circle* (Grove).

125. Independent Reading Programs/Staff/Hours to be arranged.

Students who have done graduate work of exceptional quality in an area of literary study may, with the approval of the Director, design as one of their courses a summer's program based on a reading list, conferences and papers.

General Information

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Other Features The lecture program at Bread Loaf introduces students to distinguished scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists, educators, critics, such as C. L. Barber, Saul Bellow, John Berryman, R. P. Blackmur, Willa Cather, Malcolm Cowley, Richard Eberhart, Richard Ellmann, Francis Fergusson, Northrop Frye, Hamlin Garland, Ellen Glasgow, Irving Howe, Shirley Jackson, Sinclair Lewis, Edwin Markham, Mary McCarthy, Archibald MacLeish, Paul Elmer More, Howard Nemerov, Marjorie Nicolson, Carl Sandburg, Allen Tate, Richard Wilbur and William Carlos Williams.

A picnic at the nearby Robert Frost farm and a tour of the Frost cabin are a popular Bread Loaf tradition.

Several times each week students have the opportunity to view classic or modern films at Bread Loaf. They are also invited to join the Bread Loaf Madrigalists, who give several informal concerts each summer.

The facilities of Starr Library at Middlebury College, which includes the Abernethy Collection of Americana and the Robert Frost Room, are available to the English School students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

Recreation Since the elevation at Bread Loaf is 1500 feet above sea level, the summers can be cool. For those who enjoy outdoor life, the School is ideally located at the edge of Battell Forest. A junction with the Long Trail — "a foot path in the wilderness" — which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School.

The extensive campus offers a fine opportunity for the combination of study and recreation. A softball playing field, tennis, volley ball and croquet courts are available for student use. There is also a golf course in Middlebury. Bathing beaches at Lake Dunmore are twelve miles from the School. At Bread Loaf, there is the Johnson Pond.

Independent Winter Reading Program With the approval of the Director and an appropriate member of the Bread Loaf faculty, a qualified student may prepare himself in an area of English, American, or continental literature by a program in independent reading during the academic year. The student must have taken a course at Bread Loaf in the area of his proposed program and have demonstrated his competence by securing a grade of A- (90) or higher in that course. Arrangements are completed by the fifth week of the previous summer. Each Reading Program culminates in a long essay and in an oral examination at Bread Loaf at the beginning of the subsequent summer. Successful completion of the program is evaluated as a regular Bread Loaf course. Two reading programs in different years are permitted toward the M.A. degree and four toward the M.Litt. degree. A tuition fee of \$125.00 is charged for each program.

Independent Summer Reading Project Under exceptional circumstances a student may design an Independent Summer Reading Project which will be the equivalent of a regular Bread Loaf course. Such Projects must be submitted to the Director for consideration no later than May 1. All correspondence regarding the Project should be with the Director prior to the start of the session. The student has the responsibility for establishing the subject matter of the Project, shaping a thesis, selecting manageable primary texts and major secondary sources. For M.A. candidates, the Project must be in an area where the student has previously taken at least one course at Bread Loaf and received grades of A- (90) or higher; and for M.Litt. candidates, in their area of concentration.

Upon receipt of the proposal, the Director consults with the instructor who will work with the student. In general, the student is expected to work independently with not more than an hour meeting every other week with his or her instructor. The student and the faculty member determines whether the student will submit a series of short papers, or one or two essays, equivalent in total to at least a thirty-page paper.

Since the Summer Independent Reading Project is considered as a Bread Loaf course, there is no special tuition fee if it is taken as part of the student's regular two-course program.

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Transfer Credits A limited amount of graduate work may be transferred from other accredited institutions. Each course must receive the approval of the Director, preferably before the work is done. The program of a candidate for the Master of Arts or Master of Letters degrees at Bread Loaf may include *no more than six transferred credits*. Such credits are normally earned in language or literature. Thus, if six credits are transferred, each degree may be earned in four summers and in exceptional cases in three.

Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Transfer course credits cannot have counted for degree credit elsewhere, and must be of B grade or better. Effective with students who began graduate work at Middlebury after 1956, graduate credits earned at Bread Loaf expire after ten years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

A summer at Lincoln College, Oxford can be applied toward the M.A. or M.Litt. degrees at the School of English. Effective with the summer of 1978, students enrolling for the first time at the School of English cannot transfer a session at Lincoln College and six credits from another graduate school toward a Bread Loaf degree.

Choice of Courses Correspondence regarding the choice of courses should be addressed to Mr. Cubeta. The choice should be made before the beginning of the session; a fee of \$1.00 is charged for course changes made after July 2. Early arrangements are advised, as the School may limit the size of any class for the most effective instruction.

Advance Preparation Students are urged to complete as much reading as possible before coming to Bread Loaf in order to permit more time during the session for collateral assignments and for the preparation of papers, which are assigned in all courses in literature.

Books A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf. Required texts for each course are ordered for all students enrolled before May 1. It may occasionally be necessary to substitute other texts for those listed in the courses of instruction. Although it is impossible to advise students of these changes, the bookstore will stock copies.

Auditors In addition to the two courses taken for credit, students are encouraged to audit a third course. Students regularly registered for a course may not change their status to that of auditor without permission of the Director, and never after the third week of the session.

Fees	Tuition:	\$650
	Board:	\$315
	Room:	\$160
		<hr/> \$1,125

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Each applicant who is accepted is asked to pay a \$50 *nonrefundable* deposit, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially; therefore, a room deposit is not required.

A fee of \$325 is charged students who take a third course for credit.

Insurance The tuition fee also includes a fee for an accident insurance policy with limited coverage.

Payment Final bills are mailed about May 15 and are payable upon receipt. Checks should be made payable to Middlebury College.

Refunds Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit (\$50) but may receive refunds for any additional amounts paid as follows:

Before the end of first week of classes—60% of amounts due and paid.

Before the end of second week of classes—20% of amounts due and paid.

Thereafter—Board only, pro-rated.

Transcripts One official transcript of a summer's work will be issued without charge on written request to the Director of Language Schools Records, Middlebury College. A fee of \$2 is charged for each additional transcript. To students who are financially indebted to the College, no transcript will be issued until satisfactory arrangements have been made with the Comptroller. Requests for letters of reference should be made directly to the Director of the School.

Financial Aid Because of the generosity of former and present Bread Loaf students and friends of the School of English, the School has been steadily increasing its financial aid resources. No interested applicant with strong credentials should fail to apply because of need.

Financial aid may be in the form of grants and/or waiterships. The aid is awarded on the basis of financial need and scholastic ability. Special consideration is given to teachers of the disadvantaged, urban or rural. The School assumes a minimum of at least \$400 in self help from every aid applicant.

To be considered for all types of aid awarded through Middlebury College, a student must file a Financial Aid Form (FAF) with the Office of Financial Aid, Emma Willard House, Middlebury College, Middlebury, VT 05753. Requests for aid should be made when the application form is submitted to the School; forms will be sent to each applicant on acceptance. Although students may apply for financial aid at any time, the deadline for assuring most favorable consideration is April 3, 1979. Awards of financial aid will be announced on or before May 1, 1979, and must be accepted in writing by May 10, 1979.

Through the Guaranteed Student Loan Program (GSLP) most states now sponsor and guarantee their own student loan programs. Educational loans at seven percent simple interest (on the unpaid balance of the principal) are offered to students matriculating either in or out of the state. Repayment begins within nine months after graduation. A nominal insurance premium is usually included in the cost of the loan. Students make application through their local bank or other participating financial institution, and Middlebury College will officially certify this loan. Repayment of the GSLP loans may be deferred up to three years while a student borrower is serving in the Armed Forces, Peace Corps, or Vista or while enrolled for graduate study with at least a half-time academic workload.

Within the limit of funds available for this purpose, Middlebury College makes loans toward their College charges to students who are unable to secure loan funds from other sources.

Medical Facilities A registered nurse is in attendance, and the College Medical Director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

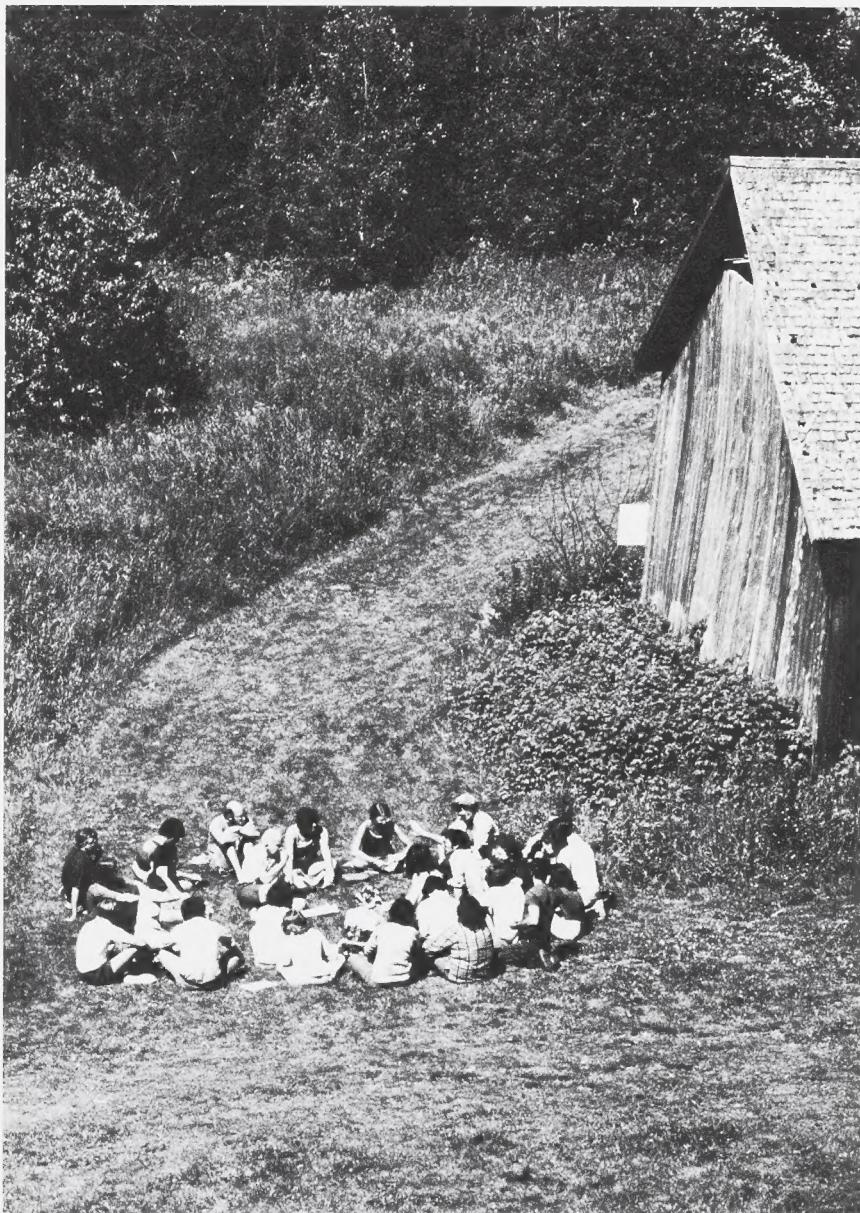
Accommodations All students not living with their families in the vicinity of Bread Loaf will be expected to live on campus unless they have secured the permission of the Director to arrange other accommodations. There are some rooms on campus for students and their spouses, but not for children.

No student rooms will be ready for occupancy until Wednesday morning, June 27. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Securing off-campus housing is the responsibility of the student, but the Administrative Assistant will try to provide assistance.

Transportation The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi meets all buses on June 27. There are Greyhound or Vermont Transit buses from Montreal, Boston, Albany and New York City. Allegheny Airlines and Air New England have regular service from New York and Albany to Burlington, Vermont. Delta Airlines and Air New England fly from Boston to Burlington. Connection to Middlebury can be made on Vermont Transit buses.

Schedule	June 27	Registration Day
	June 28	Classes begin
	August 8	Classes end
	August 9-10	Final examinations
	August 11	Commencement

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Workshop in the program in writing.

1979 Schedule of Classes

Roman Numerals Refer to Group Classification

8:30

3. Teaching Writing (I)	Ms. Goswami
19. Chaucer and Medieval Culture (II)	Ms. Weissman
50. Puritanism and American Literature (IV)	Mr. Bercovitch
95. Contemporary American Fiction (IV)	Mr. Wood
154. Comparative Modern Drama (V)	Mr. Meisel

9:30

25. The Writing Process (I)	Mr. Conrad
7. Introduction to Theatrical Production (I)	Mr. D. Maddox
68. Seventeenth-Century Poetry (II)	Mr. Wilders
34. Character & Society in the English Novel (III)	Mr. J. Maddox
11. Shelley and Keats (III)	Ms. Mahar

10:30

17. Evaluating Writing (I)	Ms. Goswami
145. The Myth of America (IV)	Mr. Bercovitch
71. Medieval Love, Earthly and Divine (V)	Ms. Weissman
37. Dickens and Dostoyevsky (V)	Mr. Wood

11:30

155. The Nature of Language (I)	Mr. Conrad
28. Shakespeare's Comedies (II)	Mr. Wilders
21. The Novel of Subjectivity (III)	Mr. J. Maddox
14. Modern Poetry: Yeats, Eliot, Frost and Bishop (III)	Ms. Mahar
62. Modern American Poetry (IV)	Mr. Pack

Mon., Wed. 2:00-4:15

5. Experiments in the Writing of Poetry (I)	Mr. Raab
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Mon., Thur. 2:00-5:00

129. Introduction to Acting (I)	Mr. Mokler
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Tues., Thur. 2:00-4:15

6. Fiction Writing (I)	Mr. Huddle
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Tues., Wed., Thur. 7:15-9:15, as arranged

Workshops and Panels for the Program in Writing	Ms. Goswami, Mr. Conrad and Consultants
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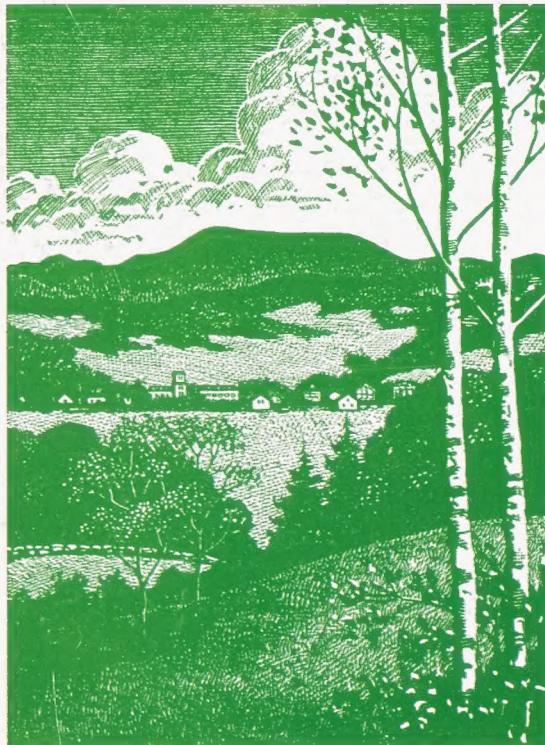
Hours to be Arranged

125. Independent Project in Theatre or Literature	Staff
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